

Drayton Hall  
Ashley River Road (State Route 61)  
9 miles northwest of U.S. Route 17  
Charleston vicinity  
Charleston County  
South Carolina

HABS No. SC-377

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Historic American Buildings Survey  
National Park Service  
Department of the Interior  
Washington, D.C. 20240

Addendum to  
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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

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National Park Service  
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HISTORIC AMERICAN BUILDINGS SURVEY

DRAYTON HALL

HABS No. SC-377

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Location: Ashley River Road (State Route 61), 9 miles northwest of U.S. Route 17, Charleston Vicinity, Charleston County, South Carolina.

Present Owner: National Trust for Historic Preservation.

Present Use: Museum.

Significance: Constructed and inhabited by one of South Carolina's most prominent families, Drayton Hall is one of the finest surviving plantation houses in the country. Virtually unaltered, the house is an early and excellent example of Georgian design.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1738-1742.
2. Architect, builder: Unknown.
3. Original and subsequent owners: Significantly, Drayton Hall remained in the Drayton family for over 230 years, a remarkable record of continuous ownership. The chain of title to the house is complicated by the claims of widows, minor children and others, but the major owners can be noted easily. The original owner was John Drayton (1712?-1779), who willed the property to his son, Charles Drayton (1743-1820). Later owners were Charles Drayton II (1795-1844), Charles Drayton III (1814-1852), and Charles Henry Drayton (1847-1915). After the death of the latter, the house was owned by various of his children and grandchildren until its purchase by the National Trust for Historic Preservation in 1974.
4. Original plans and construction: While the identity of the house's designer remains unknown, a builder's elevation of the house is extant. (As of 1974, this drawing was on deposit at the Historic Charleston Foundation.) As indicated by the drawing, there originally were two flanking dependencies, which were visually linked to the house by a curving, connecting brick wall. Archeological evidence suggests, however, that the dependencies were much smaller than those depicted in the elevation drawing.
5. Alterations and additions: The house has remained virtually untouched, without the addition of modern heating, lighting or plumbing. In 1974, although portions of the building were in

disrepair due to vandalism and neglect, the integrity of the fabric remained excellent. One unfortunate loss, however, was the mantel in the Ionic room, which was stolen in 1972. The dependencies, which had been allowed to deteriorate over a period of years, were torn down in 1886 and 1893, after an earthquake and hurricane respectively.

B. Historical Context:

John Drayton, who had Drayton Hall constructed 1738-1742, was one of the most prominent citizens of South Carolina, as reflected by his appointment to the King's Royal Council of the Province. Obviously desiring a house which would be a reflection of his wealth and status, Drayton commissioned one of the finest Georgian/Palladian houses in the colonies. Although occupied by General Cornwallis during the Revolutionary War, the house was not substantially damaged and would pass on to John Drayton's son, grandson and great-grandson. The latter died a premature death, leaving the property to his 5-year-old son, Charles Henry Drayton.

While Charles Henry was a minor, the house and property were maintained by his uncle, Dr. John Drayton. Tradition holds that during the latter part of the Civil War, John Drayton used the house as a hospital for the treatment of smallpox and it is believed that the fear of contagion prevented Union troops from burning the house. At any event, Drayton survived the Union sweep through the area, being one of only a handful of houses to remain intact.

While the house was not razed, the ravages of the war had led to the deterioration of the building and the decimation of the family's fortune. During the late 1870's, however, Charles Henry Drayton recouped his wealth through the mining of phosphate. The land surrounding Drayton Hall contained a very rich deposit of phosphate, which could be easily strip-mined. From his profits, Drayton built a mansion in Charleston and also proceeded to renovate Drayton Hall. His improvements, however, were highly sympathetic to the architectural character of the building, and did not include such disruptive innovations as plumbing, gas lighting, etc.

During the century following Charles Henry Drayton's repairs to the house, the Drayton family retained ownership, but by the early 1970's the building was vacant and deteriorating. However, in 1974 the house was purchased by the National Trust of Historic Preservation, which currently maintains the building as a museum of Georgian architectural design.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Drayton Hall is one of America's finest surviving plantation houses. On both the interior and exterior, the house is a tour de force of Georgian, Palladian-inspired design.
2. Condition of fabric: Exterior brick walls are generally sound, except for damaged or missing string courses. Exterior stone steps and the portico paving are in poor condition, and portions of the wrought iron railings are either damaged or missing. Inside, paneling and flooring are in generally fair condition. Structural framing in the attic has been repaired or replaced in several places. Original plaster ceilings on the second floor have been replaced with beaded wood. Decorative plaster ceilings on the first floor and some of the interior wood carvings are damaged. Several of the hearths are damaged. A complete section of the wood balustrade in the stair hall is missing.

B. Description of Interior:

1. Over-all dimensions: Rectangular, with projecting portico on the southwest (land) facade; 70'-5" x 52'-2", excluding portico; 7-bay front; 2 stories plus raised basement.
2. Walls: The red brick bearing walls are laid in Flemish Bond, articulated by string courses over the lintels of the basement and first floor windows. These consist of three courses with an additional moulded brick beneath on the northeast and southwest walls. There is also a cement wash on the lower string and metal flashing on the upper string on these walls only. The strings stop approximately 1 foot from each corner. A large section is missing on the northeast wall.
3. Structural system, framing: In addition to the exterior bearing walls there are two interior brick bearing walls parallel to the northwest and southeast walls. Floor-ceiling and roof systems are wood. The central bay in the attic is spanned by 3" x 10" x 33'-0" floor joists spaced approximately 13-1/2" to 16".
4. Porches, stoops, bulkheads: The projecting two-story portico on the southwest (land side) protects the central three bays of the facade. It is a tetrastyle portico with Portland stone Doric columns on the first floor and Ionic columns on the second floor. The latter rest upon square pedestals, 2'-6" high. A wooden balustrade between the pedestals encloses the second story deck of the porch. The tympanum of the pediment above is clad with hexagonal shingles painted red. Centered in the pediment is an oval opening with fixed wool louvers painted white.

Paving the first floor of the portico, alternating rows of

square red and white stones are set on the diagonal within a red stone border. One riser down from the enclosed portico an open terrace is paved in a similar manner but with a white stone border. A wrought iron railing encloses the sides and front edge of this terrace except at each end where broad stone steps descend to grade. The design of this railing consists of alternating arches and rectangles with intermediate alternating small and large scrolls. The balustrade at the steps, sections of which are missing, consists of wrought iron which is square in section and undecorated. Below the terrace there is a 3'-8" x 6'-8" opening framed with stone quoins and a doubled stone keystone. At this opening there is a handsome wrought iron gate containing a large-scaled lyre between a scrolled design at the top and diamond-shaped strap-work at the bottom.

The first floor entablature of the portico is decorated with applied circular discs above each capital and with rectangles with concave angles combined with discs at the midpoint of each bay. A star in low relief appears on some of these discs. The entablature terminates in small-scaled, undecorated, shallow modillions. Within the portico, the brick wall terminates at a 1-1/2" moulding at the wooden ceiling.

Few stone pavers remain on the second floor deck. There is a red stone border, but for the most part the floor is cement. The second floor entablature consists of two unequal wooden boards, 11" and 7'-1-4", separated by a 2" strip and terminating in small-scaled cavetto and ovolo mouldings. Modillions under the eave are scrolled on the lower surface and undecorated. Within the portico the elaborate cornice is 24" deep, projecting 18" from the wall. Above a pulvinated frieze is a row of undecorated scrolled modillions. The ceiling is wood painted white.

On the northeast (river side) there is a small, uncovered, raised entrance porch, 12'-9" x 6'-0", enclosed on the front edge by a wrought iron railing identical to that on the southwest. Floor pavers are red and white square stones set on the diagonal within a red stone border. At each end of this porch there is a flight of stone steps leading to a landing and another flight at right angles descending to grade. The landings are paved with four red square stones also set on the diagonal, within a white stone border. Pavers on the southeast landing and the stone treads are in very poor condition. Several of the wrought iron balusters are missing.

5. Chimneys: There is a single brick chimney on each of the northwest and southeast roof slopes. They terminate in

moulded brick courses.

6. Openings:

- a. Doorways and doors: The double entrance door on the northeast facade is framed by fluted Doric pilasters, entablature and pediment. A wooden disc is applied to the necking of each pilaster. The frieze is composed of typical triglyphs, metopes and guttae. The cornice and the raking cornice are simple crown mouldings. The trim in the reveal between the face of the pilaster and the door jambs is painted white. The entrance doors, 9'-7" x 2'-1" x 1-3/4" each, are paneled with four alternating horizontal and vertical panels. The sill is wood.

On the southwest (land side) the main doorway is set within a shallow brick reveal with simple white wood trim. The doors are identical to those on the northeast. The sill is wood. Also within the portico at each side single doorways are similarly set with shallow brick reveals and wood sills. The doors, 7'-0" x 3'-2" x 1-3/4", contain four vertical panels below two square panels. There is a glazed rectangular transom over each door, with large-scaled muntins forming a fan. Muntins and glass are both painted white. Transoms are not expressed in the interior. Doors opening to the second floor deck are located directly above those on the first floor. At the center of the facade are double doors, 9'-0" x 1'-8" x 1-3/4" each, containing four vertical panels. This central opening, however, has undergone modification. Existing pairs of pulleys in the outer jambs indicate that it was formerly a double-hung window. In addition, the paneling on the interior reveals is in two separate pieces with the upper panel being hinged. Side doors, 8'-10" x 3 3/4" x 1-3/4", each contain eight alternating vertical and square panels. There are no transoms. The lintels are flat brick arches with hair-line joints. Sills are wood.

Typical basement doors are vertical wood with strap hinges and wood sills. Lintels are brick segmental arches with wood fillers. Doors under the portico and the porch contain six panels with metal grilles in the center panels.

- b. Windows and shutters: All windows are set in shallow brick reveals with simple wood trim and sills. The three central windows on the second floor of the northeast wall are framed by small Ionic Pilasters and pediments. The friezes are pulvinated and the center pediment is segmental, the

outer two pedimented. The sills at these windows project 5" from the wall, others 2-1/2". The lintels on the northeast and southwest are flat brick arches with hairline mortar joints. On the side elevations, lintels are segmental brick arches with typical mortar joints. The space between the arches and the window frames is wood. All windows contain 6/6 sashes. There are no existing stops for the top sashes, which are nailed in place. Weight-boxes and pulleys indicate former operating double-hung sash. Muntins are extremely thin. There are two typical sizes of lights. On the first floor, they are 12-1/4" x 17-1/4", except in the the Stair Hall where they are 11-1/2" x 16-3/4". This latter size is typical on the second floor, except on the southwest where the typical first-floor size is used. The openings at the basement level are presently closed with solid vertical wood shutters with strap hinges. There is an existing double-hung window, 6/6, with 8-1/2" x 10-1/2" lights on the interior and evidence of other similar windows.

There are no existing exterior shutters except at the basement. Pintles at the openings of the two main floors indicate the existence of former exterior shutters. The interior jamb reveals on these floors contain folding solid wood paneled shutters presently nailed secure. The exterior faces of these shutters are extremely weathered. The existing adjustable-louver wood shutters on the interior were added at an unknown date.

7. Roof:

- a. Shape, covering: The hipped roof is cut off by a lower pitched hipped roof with a horizontal white fascia and cornice separating the two. The lower section flares into a bell-shape as it approaches the eaves. On the northeast facade, a shallow cross-gable creates a pediment on the central axis. The roof is covered with sheet metal plates, averaging 17-1/2" x 26-1/2" and is painted red.
- b. Cornice, eaves: The flat cornice consists of a beaded board, 11" deep, a 2" horizontal batten, a 7 1/4" deep board and a terminating crown moulding, 3-1/2" deep, below the projecting eave. The fascia is 6-3/4" and terminates in a 3" crown moulding. The modillions are scrolled on their lower surface.
- c. Dormers, cupolas, towers: None. There is an access hatch from the attic to the roof on the northeast slope of the upper section.



C. Description of Interior:

1. Floor plans:

a. Basement: The basement plan is symmetrical, as are all other plans, along the northeast-southwest axis. Two corner rooms separated by passageway to the exterior are located in line on each side of a large central Servant's Hall. This Hall is divided longitudinally by two sets of brick piers spanned by elliptical arches. An open tread wood stair with three concrete treads at the bottom is located at the northeast exterior wall, and rises under the main stairway to the Stair Hall above. An open stair-well in the passageway on the northwest formerly connected the basement with the attic, however, the winder stairs no longer exist between the basement and the first floor. Each of these side passageways has three niches in the southwest walls. The center niches, which are built into the masonry of the chimneys, are arched. The edges of the shelving in several of the niches are scalloped. The Servant's Hall is also connected to the exterior through doorways under the southwest terrace and the northeast porch. The corner rooms on the southwest are directly connected to the exterior with doors. These rooms also contain fireplaces on the northeast walls. A large fireplace is located on the southeast wall of the Servant's Hall. The opening is 8'-0" wide, 4'-11" high and 2'-11" deep. A heavy wood beam forms the lintel.

b. First floor plan: Entering the Great Hall from the raised open terrace and recessed portico on the southwest (land side), one is immediately aware of the perfect symmetry of the interior. Immediately behind the Great Hall is the two-story Stair Hall with double doors leading to the exterior porch on the northeast. These doors provide a vista down a crested grass alley to the Ashley River.

Off-center on the southeast wall of the Great Hall is a large fireplace with an adjacent door on the right, leading to the Library which is essentially square. In the library, there is a fireplace on the northeast wall and the room is connected to the portico by a doorway on the southwest wall. Here the deep interior wood reveals are curved. The Library is connected to the rectangular Ionic Room by a small paneled passage on the right of the fireplace. Here, the fireplace is centered on the southwest wall. There are two decorated doorways on the northwest wall, one leading to the Great Hall, the other being "blind" for symmetrical balance.

On the opposite side of the Great Hall, two doors lead to a square chamber and to the rectangular dining room which are connected by a passage, thus completing the symmetry of the first floor. The dining room also contains a symmetrically disposed, "blind" door. The enclosed winding service stairs from basement to attic occupy the space between the chimney and the brick bearing wall between this room and the Great Hall. In the Stair Hall, under the second landing, doors lead to a low storage room on the southeast and to a service stair to the basement on the northwest.

- c. Second floor plan: The grand double stairway terminates at a balcony landing on the southwest wall of the Stair Hall, where an ornamented doorway leads directly to the Great Drawing Room. Repeating the plan of the first floor, the drawing room is flanked on each side by two bedrooms. Fireplaces are centered in each bedroom. The original North Chamber, over the Dining Room, has been subdivided to create three smaller rooms. Access to a landing in the winder service stairs is concealed by a door in the West Chamber. In the East Chamber, a tall narrow plastered niche is built into the masonry of the chimney and concealed behind a typical door. Wood shelf rails are attached to the plastered walls. The square West and South Chambers have access doors to the Portico.
  - d. Attic plan: The winder service stairs to the attic are in bad repair. In the unfinished and unfloored attic, the ceiling boards of the rooms below are exposed. Lath and plaster are visible over the Stair Hall. The tops of the brick bearing wall are also visible in some areas. Average joist size is 3" x 10", unequally spaced between 13" and 18". There is a line of 4" x 4" posts down the center, bearing upon a built-up 9" x 11" beam spanning between the interior brick bearing walls. There is a similar line of posts approximately 8' - 0" from the perimeter walls.
2. Stairways: Beginning at each side of the exterior doorway on the northeast, the double stairs rise in three flights to a common balcony-landing. There are eight risers in the beginning and ending flights and seven risers in the intermediate flight. Average risers are 6-7/8" and treads 13-1/4". The heavy bottom newel rests on the floor, being let into the first tread. It is a modified Doric column on an 8" x 1'-8" base and terminating in a 8" x 8" undecorated block, chamfered at the upper corners. A simply moulded disc is applied to the top surface. Intermediate newels are smaller-scaled versions with 3-1/2 x 3-1/2" bases. The moulded handrail which splays into the bottom newel sweeps up over the intermediate newels. At the wall, the

handrail is incorporated into the wall paneling, and it becomes a balustrade as it crosses the windows at the first landings. The balusters are missing on the northwest landing. The balusters are slender, being undecorated except for carved fluting in the middle section. Several completely undecorated balusters appear to be replacements. The ends of the open strings are decorated with richly carved scrolls and volutes, stained dark in contrast to the light grey-green paneling below. Soffits under the top-most flights are paneled and painted light grey-green. The soffit of the balcony is white plaster decorated with foliated designs in the angles. The fascia of the balcony is treated with two wood panels richly carved and painted white between dark-stained extensions of the newels. The stairway and the wainscot paneling below the handrail are also stained dark.

The winding service stairs, presently suspended from the attic to the first floor have 9" risers which frame into the plastered masonry walls and a center pole, approximately 17".

3. Flooring: There are several flooring materials in the basement, including exposed earth, 9" square clay pavers, stone pavers and herringbone brick. The upper floors are dark-stained pine, varying in width from 7-3/4" to 10-1/2", except at the stair landings where the boards average 14 1/2". There is a definite straight seam in the Entrance Hall near the Stair Hall doorway. Although generally sound, there is evidence of termites and a definite weakness near some of the hearths. It should also be noted that the floors are out of level on both stories.
4. Wall and ceiling finish: All walls on both living floors are pine paneling from floor to ceiling. An exception is the North Chamber on the second floor, which was modified by later partitions, which are plastered above the wainscot. The majority of the rooms are painted in shades of grey although ivory is used in a few rooms. Ceilings on the first floor and the Stair Hall are white plaster. Decorative plaster ceilings are found in the Great Hall and the Ionic Room, although the decoration is damaged in both rooms. The existing ceiling finish on the second floor is natural-finish, V-joint, tongue and groove wood. Basement walls and a section of the ceiling are plastered.
5. Openings:
  - a. Doorways and doors: The typical interior door is wood, six-paneled, 2'-9-1/4" x 6'-11 1/4" x 1-3/4". Bolection moulding, projecting approximately 2" from the stiles of the wall paneling, is universally used to trim

door and window openings. It is enriched with egg and dart at all openings in the Great Drawing Room and at the doorway on the balcony-landing on the second floor. Decorative doorways are found only in the public rooms. The double doors between the Great Hall and the Stair Hall are two-paneled, 2'-4 1/4" x 10'-6" x 1-5/8" each. The rectangular opening is modified at the top by a wood insert panel which is curved at the lower angles. In the Great Hall the panel is decorated with carved vines in high relief and a fluted keystone. It is undecorated in the Stair Hall except for the fluted keystone. Fluted Doric pilasters frame this doorway in the Great Hall. The exterior doorway on the opposite wall is similarly framed. In the Ionic Room the doorway to the Great Hall and the blind doorway on the same wall are framed by fluted Ionic pilasters. The double doorway between the balcony and the Great Drawing Room on the second floor is framed by fluted Ionic pilasters in the Stair Hall and fluted Corinthian pilasters in the Drawing Room. The doors are four-paneled, 2'-4 1/4" x 13'-0 3/4" x 1-5/8" each.

6. Decorative features and trim: Harmony of design and excellence of craftsmanship in the decorative details distinguish the interiors of Drayton Hall. Displaying a unity of motifs in each individual room, they will be described as an ensemble in each room. Contrasting light and dark colors are used throughout the house for accenting.
  - a. Great Hall: Engaged fluted Doric pilasters introduce a general motif to be found in the other public rooms. Here they are used to frame the double doors and to terminate the ends of the northeast and southwest walls. They have classically moulded bases and capitals, the latter incorporating the egg and dart in the membering. The pilasters support an elegant Doric entablature which is continued as the cornice on all walls. The two flat members of the architrave are surmounted by a frieze consisting of triglyphs, guttae and metopes. The latter are enriched with two alternating variations of large-scaled flowers in high relief. The egg and dart is repeated as the transition to the overhang-cornice, the soffit of which is treated with guttae. The dropped fascia terminates at the ceiling with classical crown mouldings. In the center of the ceiling is a large plaster medallion. It consists of a centerpiece of elongated tobacco leaves enclosed within concentric elliptical bands. The motifs of the latter are vines, rosettes, tobacco leaves, scallops, anthemion, and stars. The ceiling is bordered by

a line of stars which connect and encircle small circular medallions at the angles and at the midpoints of each side. Each contains a single rosette alternately repeating the designs in the metopes. Further enrichment of the room is found in the carved floral swags over the openings in the exterior wall. Several of the above mentioned wood and plaster details are damaged or missing. The moulded chair-rails which are brought flush with the bolection trim at the openings are stopped 2" from the pilasters. The fireplace is not centered on the southeast wall. The surround at the opening consists of a wood bead, a flat wood member and the egg and dart. This is framed by fluted Doric pilasters and entablature. The latter projects over the pilasters and over the center of the opening. The frieze is in bad condition. The cornice which forms the mantel shelf repeats the egg and dart at a slightly smaller scale, terminating in a cyma recta. The overmantel is taken directly from Kent's "Design of Inigo Jones", Plate 64. An undecorated raised panel within a bolection moulding with egg and dart is framed by decorated pilasters and a broken pediment. The guilloche, rosette and shell decoration are facsimile reproductions of the original Plate. The swags, the head, and the shell within the pediment are free interpretations of the original model. It is conjectural that the missing section at the lower center of the bolection may have accommodated a bust as depicted in the Plate.

- b. Ionic Room: Large-scaled Ionic pilasters terminate the ends of the southwest wall and the northeast exterior wall. Smaller-scaled Ionic pilasters frame the doorway to the Great Hall and the blind door which is symmetrically placed on the same wall. This latter door has been replaced with a curtain. The major fluted pilasters support a richly carved entablature which is continued as the wall cornice. The architrave combines three flat members, two bands of bead and reel, and a modified enriched talon. The pulvinated frieze terminates with a shallow cavetto combined with egg and dart. Small-scaled modillions which are decorated on all surfaces support the overhanging cornice. The latter consists of a plain dropped fascia, a modified enriched talon and a large-scaled cyma recta. The white plaster ceiling is paneled and decorated with vine patterns in low relief. The fireplace is centered on the southwest wall. Thin white marble surrounds at the openings, damaged red marble sides and architrave, and white marble plinths are all that remain of the later-style Adam mantel which was installed c. 1800 and stolen in 1972. The Georgian overmantel is

intact. A plain raised horizontal panel above the shelf contrasts with the richness of the upper portion. The basic rectangle of the decorated panel above is broken at the upper angles by console brackets carved in high relief and by crossets at the lower angles. The egg and dart bolection follows the resultant shape, framing a symmetrical foliated design in low relief. The consoles support a scrolled pediment which repeats the motifs of the wall cornice at a smaller scale. The volutes of the pediment terminate in large-scaled swirling acanthus in high relief. They frame a fretted elongated shell on an undecorated pedestal. The two decorated doorways repeat the motifs of the major pilasters at a smaller scale. It should be noted that there are traces of former scrolled pediments on the wall above the doorways. These pediments do not appear in a photograph of the doorway published in Plantations of The Carolina Low County, S.G. Stoney, 1938. The room is further embellished with carved mahogany floral swags over all windows. Parts of these swags are missing.

- c. Library: The cornice of this room is deep, combining classical profiles with egg and dart at a large scale. The Adamesque mantelpiece is faced with stained grey marble and white plinths. It is trimmed with minutely-scaled twining stem, bead, and enriched talon. End blocks and the center panel of the frieze project slightly. They are decorated with vases in low relief. Intermediate panels contain symmetrical foliated designs. The edge of the shelf is decorated with minutely-scaled vine, bead and acanthus. The overmantel consists of a single undecorated raised wood panel within a bolection with crossets at the top. The broken pediment repeats the egg and dart and the classical profiles of the room cornice at a small scale. It contains an undecorated pedestal which supports a large-scaled shell. The hearth is white marble.
- d. Dining Room: The cornice in this room is austere, consisting of undecorated classical profiles. The Adam mantel is centered on the southwest wall. The firebox opening is trimmed with a narrow white marble surround which is replaced with wood on the left side. Plain pink marble slabs are used to face the sides and the architrave. This facing is 4" wide and is trimmed with a minutely-scaled guilloche and enriched talon. Plinths are white marble. Slender engaged colonnettes and a frieze above the marble architrave frame the mantelpiece. The fluted wood colonnettes, resting on wood plinths, terminate in an elongated flared necking which is decorated with leaves and small-scaled anthemion. The paneled frieze is the same depth as the necking. The projecting center panel

contains three draped female figures and a cherub. Flanking panels are decorated with rosettes alternating with foliated designs. The thin edge of the shelf is treated with minutely-scaled guilloche and bead. The top of the shelf is curved over the colonnettes. The original overmantel is also relatively austere with two undecorated raised panels framed by fluted pilasters and a scrolled pediment. The volutes of the scroll terminate in simplified rosettes which frame a low undecorated pedestal. The color scheme is ivory with maroon accents. The white marble is cracked, and the wood floor near it sags.

- e. First Floor Chamber: The shallow cornice combines dentils with undecorated classical profiles. The opening of the fireplace has a wood bead surround and an ovolo moulding. The frieze over the opening is treated with large guilloche. The single raised panel in the overmantel is framed by a bolection with crossets at all angles. Only two of the four rosettes within the crossets are in place. A large strap scroll, terminating in a carved leaf, is applied on the sides. Decorated console brackets support a pediment which includes small-scaled dentils with classical profiles in the membering. The hearth is cement.
- f. Upper Stair Hall: The wall cornice is a repetition of the cornice in the first floor Drawing Room except in the lower members. Here they are undecorated.
- g. Great Drawing Room: Verticality is accented by several devices in this room. This is particularly evident on the southwest exterior wall. Here engaged fluted Corinthian pilasters frame the windows as well as the doorway. The proportions of the exterior door are tall and slender, emphasized by the verticality of the panels and the dark grey paint used on the stiles and rails. The ceiling is approximately 18" higher in this room than in the Entrance Hall below, and the width of the pilasters is 2" less. The entablature over the pilasters project out from the wall cornice and the grooves of the flutes are painted a contrasting dary grey. Pilasters between the doorway and adjacent window openings are coupled by the uppermost cornice moulding of the entablatures. This member is crudely patched at the window west of the door. The architrave of the entablature consists of three overlapping flat members decorated with bead and reel and terminating in a cyma recta carved with enriched talon. The

undecorated frieze is 4-1/2" deep. Cornice membering begins with an enriched cyma reversa above which are small dentils, 1" x 1/2" x 7/8". The greater majority of the dentils are missing. The egg and dart forms the transition to small decorated modillions, 1-7/8" wide, under the dropped fascia of the multi-membered crown moulding. The wall cornice projects at the fireplace which is off-center in the room. The sides and the architrave over the opening are faced with mottled grey marble which is asymmetrically grooved at the edges. The architrave, 10-3/4" deep, is curved at the lower corners to meet the small black marble moulding above the side pieces. There is a black marble keystone which is damaged and patched at the upper right corner. It is grooved with a diamond. Above the marble is a wood entablature, 9" deep, which projects at the keystone. The wood architrave consists of a small cavetto, painted black and a cyma reversa carved with enriched talon. The frieze is undecorated. Cornice membering consists of decorated cavetto, two flat fillets, a small egg and dart, an enriched talon and a cyma recta. The overmantel consists of a large horizontal oil on canvas painting of a family crest framed within an egg and dart bolection which is treated with crossets at the top angles and is uplifted at the center by a small rectangle. The latter is decorated with low-relief rosette and symmetrical scrolled leaves. The crossets enclose oval rosettes. Between the painted crest and the bolection is a border of applied Greek-key fretwork. Above is a broken pediment with the horizontal cornice member broken by the uplifted bolection. The raking cornice and the horizontal cornice are membered with small-scaled dentils, egg and dart and enriched talon. The raking cornice also has a cyma recta at the top. Elongated strap scrolls at the sides extend full length from paneled and decorated square blocks to the crossets. Carved mahogany swags are applied over the openings in the exterior wall.

- h. Second Story, East Chamber: This, the Master Bedroom, is appropriately enriched. The cornice begins at the wall with a small cavetto combined with an ovolo and enriched talon. It is continued with dentils combined with egg and dart to the soffit of the dropped cornice which terminates with a cyma recta at the wood ceiling. The fireplace is faced with paneled grey marble, the sides and architrave being separated by a small black wood moulding. The lower corners of the architrave are concave. It is interrupted at the center by a black wood keystone, and the side panels rest on white marble plinths. Set behind this frame is a second dark grey marble frame, 1-1/8" wide on the sides and



4-1/2" high. The marble architrave is trimmed under the shelf with a carved wood egg and dart. The overmantel consists of a single raised panel with bolection trim which is treated with crossets at all corners. On each side are simple strap scrolls. Decorated scrolled brackets above support a broken pediment. Here cornice membering repeats the wall cornice at a small scale. Many of the small dentils are missing.

- i. Second Story, West Chamber: The simple wall cornice is undecorated. The opening of the fireplace is lined with traces of square tiles and the reveal of the jamb is faced with white marble. A bolection resting on wood plinths frames the opening. The sides and architrave are plain wood. The shelf is built up with several small members. The hearth is cement. There is no decorative overmantel.
  - j. Second Story, South Chamber: Details in this room are the same as in the West Chamber with one exception: the built-up shelf projects over the undecorated end blocks of the architrave. There is no overmantel. The hearth is cement. It should be noted that the floor near the hearth sags under foot.
  - k. Second Story, North Chamber: Details are similar to those in the West Chamber with the following exceptions: the fireplace opening is trimmed with grey and white marble within a wood bolection; the lining in the opening is smooth cement, with no traces of former square tile facing found in the West and South Chambers.
7. Notable Hardware: There are several surface-mounted iron box locks on the exterior doors. On the interior, there are several interesting mottled brown doorknobs. Strap hinges on the basement shutters are of varying lengths.
8. Mechanical Equipment: There is no water or sanitation system, nor heating nor electricity installed in the house.

D. Site:

- 1. General setting and orientation: Drayton Hall is approached through a semicircular gateway from Highway 61 out of Charleston. The brick posts and the intermediate low brick walls are in bad repair. The dirt driveway proceeds approximately 1/2 mile directly through a densely wooded forest of pines, cypress, palmettos, and ferns to a grassy clearing in which the house sits, oriented on a northeast - southwest axis. The southwest facade faces the Ashley River.

2. Historic landscape design: A large circular mound with the remains of a sundial is located in front of the house. Beyond the house on the river side a crested grass alley leads in a straight line through trees and marsh grass to the Ashley River. Several majestic ancient oaks are on the edge of the clearing. Other than the mound and the alley, it is not possible to distinguish any former landscaping which is historically documented. In 1796 the garden was described by the Duke de la Rochefoucault Liancourt: "We stopped to dine with Dr. Drayton (Charles, the second owner) at Drayton Hall. The house is an ancient building but convenient and good. The garden is better laid out, better cultivated and better stocked with good trees than I have hereto seen. In order to have a fine garden you have nothing to do but let the trees remain standing here and there, or in clumps; to plant bushes in front of them and arrange trees according to height. Dr. Drayton's father who was also a physician began to lay out the garden on this principal and his son who is passionately fond of country life pursued the plan." Also in 1808, David Ramsey writes: "there are now some valuable private gardens near Charleston: one is situated in St. Andrew's on the banks of the Ashley River, and belongs to Charles Drayton. It is arranged with exquisite taste and contains an extensive collection of trees, shrubs, and flowers which are natives of the country. Among many other valuable exotics, a great number of viburnum tinus, and of gardenias, which are perfectly naturalized to the soil, grow there with enchanting luxuriance; but the principal object of the proprietor has been to make an elegant and concentrated display of the riches of Carolina, in which he has succeeded to the delight and admiration of all visitants."
3. Outbuildings: Originally, brick dependencies flanked the southwest facade and were connected to the main house by curving brick walls. Only the foundations of these remain. Northwest of the house was a wood cottage, of obviously recent date, which was removed in 1978. Also to the northwest is the plantation office, a rectangular one-story, brick building with gable roof.

### PART III. SOURCES OF INFORMATION

- A. Original Architectural Drawings: Builder's elevation, Historic Charleston Foundation.
- B. Bibliography:
  1. Primary and unpublished sources:

National Register of Historic Places Inventory Form.

"A Grant Request from Historic Charleston Foundation for Funds for the Purchase and Rehabilitation of Drayton Hall Plantation...." 1974.

2. Secondary and Published Sources:

"Drayton Hall," booklet published by the Historic Charleston Foundation.

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